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MOTHER AND CHILD, NO. 2—LITHOGRAPH
BY JAMES MCNEILL WHISTLER—BRYAN LATHROP BEQUEST

LATHROP MEMORIAL EXHIBITION

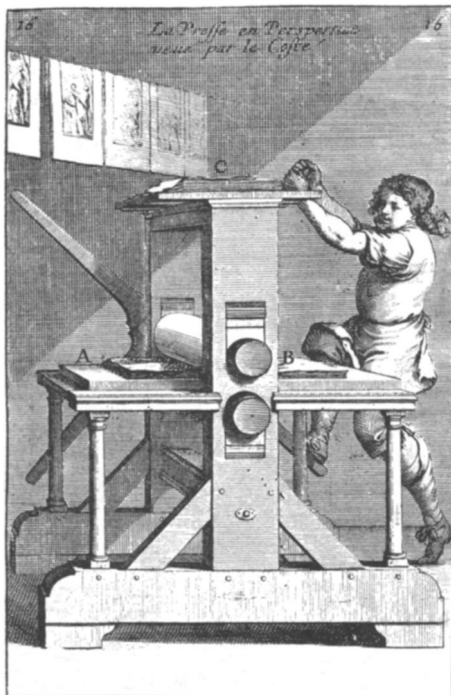
THE memorial exhibition of the Bryan Lathrop collection of etchings and lithographs by James McNeill Whistler, now installed in the Print Room and in Gallery 43, will remain until the first of May. Mr. Lathrop was for twenty-two years a Trustee of the Art Institute and a well known patron of the arts.

The collection comprises framed etchings to the number of one hundred and ninety, a portfolio of the sixteen etched subjects in the Thames Series, published by Ellis and Green, London (the early printing), about one hundred and seventy lithographs, and an original

pen drawing made by Whistler when he was a cadet at West Point. This collection, being one of a few very fine ones—such as those of Mr. Howard Mansfield of New York, Mr. Charles Freer of Detroit, and the late Mr. Clarence Buckingham of Chicago—is well known among print-collectors of this country.

Unlike many collectors, Mr. Lathrop did not seek prints because they were rare and expensive, thus satisfying a purely acquisitive instinct, but because he really cared for them, and they gave him pleasure.

The present exhibition affords an unusual opportunity for the print-lovers of



PAGE FROM TREATISE ON ENGRAVING
EXHIBITION OF BOOKS BY CAXTON CLUB

Chicago to see the largest assemblage of prints by Whistler that the Art Institute

has ever exhibited. Since the number of impressions taken of many of the lithographs was small, the lithographs, on the whole, are not very well known; but an opportunity is now given people to become better acquainted with them. Since Mr. Lathrop made no attempt to procure all possible "states" of the etched subjects, there are not so many etchings as in some other collections. The lithographs, however, are unusually well represented, being as nearly complete numerically as can well be.

In Gallery 43 have been placed the framed prints which are ordinarily hung in the Lathrop home—the "gems" of the collection, comprising, as they do, some of the most celebrated subjects—while those which had been kept in portfolios have been framed by the Art Institute and installed in the Print Room, Gallery 45. For this reason, the visitor will not find the subjects in strict catalogue order.

According to the terms of Mr. Lathrop's will, his whole collection of Whistlers will eventually become the property of the Art Institute.

EXHIBITION OF BOOKS BY THE CAXTON CLUB

THE idea of extending the benefit of its endeavors beyond the precincts of its own club rooms has prompted the Caxton Club to arrange an exhibition at the Art Institute. Gallery 25 was selected for the installation of this collection, which comprises one hundred volumes on the fine arts and related subjects. The Collection consists of works on architecture, artists and their works, catalogues of works of art, ceramics, decorative design, etching and engraving, far Eastern art, history and

exposition, palaeography, sculpture, Vatican collections, and miscellanea. In addition to the publications of the Club, books have been loaned by members and by the Ryerson Library of the Art Institute. The majority of the volumes exhibited are of very limited edition on handmade paper, and many were printed for private circulation only.

The cut appearing on this page illustrates one of the steps in the process of engraving. It is taken from "Traicté des manières de graver en taille-douce